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'severed.' The original had, no doubt, *kit-ten* 'cut,' which, owing to the *kn* of the preceding *knysf*, was altered by the copyist to *knitten*.

i. Lines 1443-4.

For þre at þe fyrst þrast he þryȝt to þe erþe,
And sped hym forth good sped, bouthe spyt more.

The fierce old boar felled three to the ground at the first thrust, and sped him forth 'bout spyt more.' Miss Weston renders the second line, 'and fled forth at his best speed, without more mischief,' and Morris, in the Glossary, gives 'injury' as the meaning of *spyt* in this passage, as also does Skeat in his *Ethym. Dict.* s. v. *spite*; they all evidently regard it as identical with the Modern English *spite*, which is shortened from *despite*. It seems to me however more probable that it is shortened from *respit* (of. line 176 *strayne* for *restrayne*), and that the phrase simply means 'without further delay.'

j. Lines 1998-9.

Now neȝeȝ þe nwȝere, and þe nyȝt passeȝ,
þe day dryueȝ to þe derk, as dryȝtyn biddeȝ.

The first line tells us that the night is passing, and the morning of the New Year approaching, and a few lines further on Sir Gawayne gets up. But the words *þe day dryueȝ to þe derk* 'the day moves on towards the darkness, that is, hastens towards evening,' are not consistent with this, and are evidently incorrect as they stand. By simply transposing the *dryueȝ* and the *to*, however, we get perfectly good sense. *þe day to-dryues þe dark* = 'the day disperses the darkness.'

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FRENCH POETRY.

Ueber den Ursprung und die Geschichte der Französischen Ballade, von FREDERIC J. A. DAVIDSON, aus Toronto. Halle: Erhardt Karras, 1900, 89 pp. (*Inaugural Dissertation zur Erlangung der Akademischen Doktorwürde, in Leipzig.*)

ROMANCE versification is the result of evolution from primitive to more elaborate and perfect forms. This is true not only of the verse itself and of the strophe, but also of the poems "à

forme fixe," such as the *rondeau*, *triolet*, *vilanelle*, *ballade*. No single man invented any of these; they developed until they nearly reached the point of perfection and then remained a standard of excellence.

In a few introductory pages, the author reminds us of the original union of poetry and music. It did not take long for epic poetry to free itself from this connection, but the lyric kept on for a while developing parallel with music. When the latter separation took place, the strophe and the refrain were already firmly established and thus continued to be used by poets when their productions were no longer intended for dance or song.

All this occurred very early as scholars have long since shown. A somewhat more delicate question is to determine the parts played by the north and the south of France in the later evolution of poetry. It is generally admitted that lyricism developed more fully and more rapidly in Provence. Lyric poetry was, so to speak, the only *genre* in the south, while in France, drama and epos were soliciting the attention of writers simultaneously with lyric poetry. From this fact it has been inferred, though we are not able to prove it positively, that the poems "à forme fixe" are of Provençal origin. Dr. Davidson contests this; the arguments given by his opponents seem to him far from sufficient. He maintains in the first pages of his monograph that the poems "à forme fixe" were the product of a slow evolution. In the second part he shows that all the elements of these poems are found in the early lyric poetry of the north. Thus it is not necessary to believe in the southern origin of the *rondeau*, *triolet*, *ballade*, etc.

To illustrate his point the writer chooses the *ballade*. His arguments are convincing enough as long as he contents himself with asserting that the elements of the *ballade* exist in early French poetry and that it is not necessary to believe in the Provençal origin of the *ballade*. But he seems to go further and to think that it is necessary to believe positively in the northern origin of the *ballade*—in this respect his arguments are insufficient.

Before its complete development he finds the following elements of the *ballade* in French literature:

1. Tripartition, or subdivision of the whole poem into three parts, and in general the recurrence to a greater or less extent, of the number three. We find this characteristic in *La Vie de St. Léger*, in the *pastourelles* of the twelfth century (three strophes of three verses, and three assonances), and almost without exception in the songs of the Trouvères and Troubadours. Similarly in the *ballade* we find three strophes, three refrains, three rhymes.

2. The definitive form of the *ballade* requires the verse of eight or ten (4+6) syllables (though one finds frequently 6+4, or 5+5). Now, these two forms of verse are the most common and most liked in Old-French poetry. The octosyllable, which is frequent in Church hymns as early as the fourth and fifth centuries in the form of iambic dimeter $\cup-\cup-\parallel\cup-\cup-$, is the verse of the *Roman de Renart*, *Roman de la Rose*, *mystères*, *moralités*, etc. The decasyllable (4+6) is the verse of the *Chanson de Roland*, *Ogier le Danois*, etc., and received later the name, "vers commun."

3. The combination of assonances or rhymes, characteristic of the *ballade*, had previously been a favorite meter: ababbcbc for the *huitain*, and ababbccdc for the *dizain*. On page 25 the author quotes a Latin strophe of Monk Ernfrid, where there are assonances according to ababbaba, the original form of the *huitain*. Dr. Davidson tries to reintroduce the principle of tripartition here. For the *dizain* it might be accepted: abab—bc—cdcd, although such an authority as Lubarsch takes the view that tripartition of the strophe would be more natural, ababb—ccdc. For the *huitain*, at any rate, the arrangement seems rather odd: ab—ab—bcbc, that is, 2+2+4, when 4+4 is so much more natural.

4. The refrain has its origin in music; there is nothing new here. We find it already in the Psalms; sometimes, also, in the Greek and Roman poets, though it only acquired great importance in early French literature. The *ballade* made it a very important factor in poetical effect.

5. The *envoi*. True to the north, Dr. Davidson attacks Biadene's idea that the *envoi* came from the South. There are, he shows at the end of the *romances* and *pastourelles* of the twelfth and thirteenth centuries, parts that ex-

actly correspond to the *envois* of the later *ballades*. The same must be said of the *pastourelles* of Froissart in the fourteenth century: "Nun aber sind diese Gedichte echt nördlichen Ursprungs. Daher [! ?] wurde der Envoi unabhängig im Norden entwickelt."

Put together these different elements in such a fashion as to form a strong poetical unit, and you obtain the *ballade*, of which the rules are now explained from page 35 to 41.

The author, resuming his argument on page 41, now proceeds to show that there are numerous examples in Old-French poetry of the actual combination of these elements, at a time preceding the appearance of the *ballade*. And frequently the combination is made in a way that proves strikingly the close connection with the latter. Out of the two hundred and forty-seven *romances* and *pastourelles* given by Bartsch, ninety-two offer traces of *ballade* forms, not taking into consideration the *envoi* and the refrain; thirty have three strophes; thirty-eight repeat the same sequence of rhymes in each strophe; and forty-seven present an order of rhymes which, though not exactly the same as that of the *ballade*, yet comes very near to it.

Everybody will have to decide for himself whether he will accept Dr. Davidson's idea, or not. Absolute proof is as impossible to him as to the adherents of the Provençal origin of the *ballade*—in both cases there is a missing link. Discovery of further documents alone will allow a definite settlement of the question.

In the third chapter (pp. 53-89) the author reviews briefly the variations of the *ballade*: *ballade de vers coupés*, *ballade équivoque ou rétrograde*, *fratrisée*, *à double*, *à triple couronne*, *à onze vers*; *chanson balladée*, *double ballade*, *chant-royal* and the charming though rare *ballade à double refrain* (abaB bcbC, with *envoi*: bBcC).

Then follows a short history of the *ballade*. Dr. Davidson distinguishes three periods:

1. The fourteenth, fifteenth and first half of the sixteenth century, which in its turn may be subdivided into: *a*, that of the oldest *ballade* writers Machaut, Lescurel, Deschamps, Froissart, Christine de Pisan, Chartier, Ch. d'Orléans, and Villon; *b*, that of the "grands

rhétoriquens," Crétin, Meschinot, Melinot, etc.; *c*, that of the school of Jean le Maire de Belges; *d*, that of Clément Marot and his followers.

2. The second period covers the first half of the seventeenth century—Voiture, Sarrasin and La Fontaine being the chief representatives.

3. The third period extends from the middle of the nineteenth to our time and is represented by Théodore de Banville, Alphonse Daudet, Albert Glatigny, etc.

The monograph which I have just analyzed is a conscientious and interesting contribution to an important chapter of French literature. We may regret, however, that so much work and erudition has been spent over the solution of a problem which, as I have pointed out, cannot be solved with the material now at our disposal. There are, besides, a few points—minor ones perhaps—which might have received more consideration. The fact, for instance, that the name *ballade* undoubtedly comes from the south shows the danger of excluding the influence of Provence. I should like also to call the attention of the author to what seems to me a contradiction. On page 46 Dr. Davidson accepts the generally prevailing idea that the *chant-royal* (five strophes and an *envoi*) is an outcome of the regular *ballade*. He repeats the assertion on page 59, adding the somewhat dubious argument that, since the *chant-royal* is longer than the *ballade*, the former must have arisen from the latter. On the other hand, on page 45, he claims to have discovered that Froissart's "Pastourelles" are truly "chants-royaux," and takes great pains to show that the *Pastourelle-chant-royal* is indisputably the ancestor of the *ballade*. Would it not be worth while to look into this matter? Perhaps, after all, the generally accredited opinion as to the relation of the *chant-royal* to the *ballade* is wrong; a closer relation may exist between the *chant-royal* and the *pastourelle* than has been suspected hitherto; or, again, the *chant-royal* may have developed parallel with, but independent of, any other poem "à forme fixe."

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SPANISH LITERATURE.

Historia de la literatura española desde los orígenes hasta el año 1900, por JAIME FITZMAURICE-KELLY, C. de la Real Academia Española. Traducida del inglés y anotada por ADOLFO BONILLA Y SAN MARTIN, con un estudio preliminar por MARCELINO MENÉNDEZ Y PELAYO, Director de la Biblioteca Nacional. Madrid: La España Moderna, 1901. 8vo, xlii, 608 pp.

The Complete Works of Miguel de Cervantes Saavedra. Edited by JAS. FITZMAURICE-KELLY. Translated by JOHN ORMSBY. Glasgow: Gowans & Gray, 1901. 4 vols.

THE first of the above works is a Spanish translation of the *History of Spanish Literature*, by James Fitzmaurice-Kelly, which appeared in 1898 (New York, Appleton: *Literatures of the World*). The author of this work revealed a breadth of reading and a critical insight,—a power of hitting upon the distinguishing peculiarity of the writer discussed, and of giving a concrete picture of him and his work, such as no other historian who has treated the whole subject, had yet done. Take, for example, the author's account of Juan Ruiz, Archpriest of Hita. I venture to say that the reader of the four pages here devoted to this "cleric of irregular life," will have a better conception of him than can be gained from any twenty pages he may find elsewhere.

Mr. Fitzmaurice-Kelly's style is strikingly rich and picturesque; he invariably finds the right word, and presents his facts in such a clear-cut, distinctive way that they are readily retained by the memory. The *History of Spanish Literature* was successful, as it richly deserved to be. In fact it was so much better than anything the Spaniards had, that they very wisely resolved to translate it into Spanish. In this the author was fortunate in having his work fall into such competent hands as those of Sr. Adolfo Bonilla, a well-known scholar. And now the *History* appears in over six hundred pages, as compared with four hundred and twenty-three pages of the English edition. This alone is sufficient to show that the book has been almost entirely re-written. Errors that had crept in have been corrected, and the